WESTERN (EUROPEAN) ART

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PLASTER CASTS OF ITALIAN RENAISSANCE SCULPTURE

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May 14, 1915

1st Edition

WESTERN (EUROPEAN) ART.

Renaissance Court.

The picture on the south wall by Vassili Verestchagin (1842-1904) represents the interior of the Mosque of the Great Moguls, Delhi.

On the west wall are hung several rubbings from sepulchral brasses of the late fifteenth and early sixteenth century. The brasses are in the floor of the East Chapel of Saint Helen's Church in Bishopsgate Street, Within, London, - the Westminster of the City. In the thirteenth century the figures were often life-size; later growing smaller and giving elaborate representations of costume and armor. The names are those of persons unknown to history, but evidently of social importance during their lives.

The marble for a tomb in the north-west corner of the Court, by Frank Duveneck (b. 1848), is a replica of a bronze on the tomb of the artist's wife in the English Cemetery at Florence, Italy.

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WESTERN (EUROPEAN) ART

Renaissance Court.

Plaster Casts from Italian Renaissance Sculpture.

The following comments are mainly drawn from the Manual of Italian Renaissance Sculpture published by the Museum, which treats of the same collection of casts at greater length. The numbers in this list are those of the pages of the Manual where the casts are discussed.

Casts 7 and 9.

7. Relief of the Adoration of the Magi.

The rebirth of enthusiasm for classical ideals which gave its name to the Renaissance finds one of its earliest illustrations in this relief. The Madonna is a free copy of a figure of Phaedra on an ancient sarcophagus preserved in the Campo Santo at Pisa. The horses of the Wise Men on the left symbolize their long journey from the East. The stiff, slanting drapery of the kneeling Mage may be an attempt to indicate the movement of pressing forward on one knee.

By Niccolò di Pietro Pisano (1206 - before 1284).

The original, of marble, is one of six panels ornamenting the parapet of the pulpit in the Baptistery at Pisa. This pulpit is of the same general design as that by the same artist reproduced in Cast 9, and was finished in 1260.

9. Pulpit.

The contract for the pulpit at Siena was signed in the Baptistery at Pisa in 1265, and it was finished in 1268. One face of the parapet at the back contained the door reached by a stairs which are not reproduced in the cast.

The ornament of the pulpit is an epitome of mediaeval faith.

The columns resting on animals typify the conquest of evil by the Church. (" * * the devil, as a roaring lion, walketh about, seeking whom he may devour". 1 Peter 5:8).

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Cast 9.

The group of eight women about the base of the central pillar typifies the support of the church by learning. The figures represent the whole circle of thirteenth century knowledge, - the seven liberal arts, with Philosophy as the queen of all. Three, the "Trivium" of the school-men, are arts of speech: Grammar, instructing a child from a book; Logic, next to the right, haggard with long vigils; Rhetoric, proving her point and indicating with her finger the confirmatory passage. Philosophy follows in richly embroidered robes and bearing a flaming cornucopia typifying the love of wisdom. The remaining four, the "Quadrivium", are arts of number: Arithmetic counting on her fingers; Geometry measuring on a tablet with compasses (the forearm and compasses are lacking); Music playing upon a harp; and Astronomy gazing at the heavens in the mirror called an astrolabe. This group is one of the earliest artistic representations of the scholastic ideal of a liberal training.

In the corners of the arches above, figures of prophets and sibyls typify Jewish and Pagan prophecies of Christ.

At the angles between the arches eight figures represent Virtues. The four classical virtues, - Justice, Prudence, Temperance and Fortitude, with the Christian virtue of Humility, are difficult to identify. Of the three theological virtues, Faith bears a scroll with "Fides", Hope glances upward, and Charity carries a flaming horn, the symbol of love.

The octagonal parapet resting on the arches bears on its exterior faces seven elaborate reliefs, five representing scenes from the life of Christ, and two the Judgment Day. Between them are statues or groups more or less clearly referring to the reliefs on either side.

At the righthand newel post of the entrance stands the Virgin of the Annunciation (Luke 1:26 f). The first panel represents two scenes from the story of the birth of Christ: in the upper lefthand corner, the Visitation (Luke 1:39 f.) and on the right the Nativity (Luke 2:7 f.).

The next relief represents the Adoration of the Magi (Matthew 2:1 f.); the intervening statue, a priestly figure with a book, perhaps symbolizing the Epiphany, or wider manifestation of Christ. The faraway origin of the visitors is indicated by the camels that precede them and the negroid features of the riders.

Cast 9.

At the next angle stands the Virgin of the Presentation in the Temple (Luke 2:22 f) bearing the Child in her arms; and the panel beyond represents the Presentation itself and the Flight into Egypt (Matthew 2:14). The architecture in this relief is simply a symbol. There is no attempt to represent the temple in its true relative proportion to the figures. The artist has suggested the motive for the Flight in the group of Herod and his counsellors above on the right plotting against the Christ Child's life.

The Slaughter of the Innocents (Matthew 2:16) forms the subject of the next panel. At the intervening angle, a group of angels trumpet abroad the infamous deed. In this panel the sculptor has tested the limits of his art in his efforts to express the horror of the massacre. The attitudes of the two children in the lower lefthand corner are exceptionally truthful and beautiful.

The succeeding angle sculptures are a mine of symbolism whose full explanation would demand a doctor of the church and perhaps a mediaeval doctor. The person and office of Christ are the subject. The figure of Christ is one of remarkable dignity and grace. His humanity is indicated by the "stem of Jesse (Isaiah 11:1), a conventional vine issuing from his side and bearing human forms for clusters; his divinity by the hand of the Father stretched down toward a bird apparently symbolizing the Spirit; and his power by the lion's whelp and a snake-like monster in allusion to the prophecy: "Thou shalt tread upon the lion and adder; the young lion and the dragon shalt thou trample under feet." (Psalm 91:13).

The panel beyond represents the Crucifixion. The scene - Golgotha, the place of a skull - is indicated by a skull within the mound bearing the Cross. On the left, the Madonna and Saint John; on the right, the Roman soldiery and Jews; above, angels. One wonders what significance for the artist the figure in the upper righthand corner may have had, whom an angel grasps by the shoulder.

The sculptures at the next angle consist of the reading desk, or lectern, formed as usual by an eagle with out-stretched wings, the symbol of the Evangelist John; and figures of an angel, an ox, and a lion, the symbols respectively of the Evangelists Matthew, Luke and Mark. These are the animals of the vision of Ezekiel (1:5) which early in Christian history became associated with the four gospel writers.

Cast 9.

Between the last two panels representing the Judgment Day appears the figure of Christ seated as judge. Above are two cherubim and below two angels in richly embroidered robes carrying the instruments of the Passion. Rich fabrics are seen also in early Sienese paintings, and seem to have been a taste of the time and place.

The panel last but one represents the saved; the last panel the doomed. In the one quiet attitudes and regular alignment; in the other violence and confusion. No awe of church or state has prevented the sculptor from representing priestly robes and crowned heads among the lost. It is noticeable also that he denies all satisfactions to his devils, even hellish joys. All go about their cruel tasks with weariness and boredom.

A group of angels sounding the last trumpet complete the circle of sculptures on the pulpit.

This pulpit, executed two centuries before the introduction of printed books into Italy, took the place of a written body of divinity to the unlettered congregations that gathered before it. They learned from the lions under the columns that the very gates of Hell should not prevail against the church; from the group of liberal arts about the central column that the church was the pillar and ground of the truth; from the prophets and sibyls crouched in the arches that classical, as well as Jewish antiquity, rejoiced to see the day of the Lord; and from the figures seated between them that pagan morality was not set aside, but completed by the Christian virtues; while the panels and the sculptures between them rehearsed and interpreted the birth and death of Christ and depicted his second coming as Judge of quick and dead.

To estimate the extent and quality of the technical achievement represented in this pulpit we need to compare it with the rude designs and still ruder carvings of earlier Italian sculpture. (Illustrations of these will be found in the Photograph Collection). This and the similar pulpit in Pisa (Cast No. 7) were the first works of the art in modern Italy to bear comparison with the products of later centuries reproduced in other casts here shown.

By Niccolò Pisano, aided by his son Giovanni (Cast 20) and others.

The original, of marble, is the pulpit of the Cathedral at Siena.

Casts 20, 21 and 22.

20. Statue of the Madonna and Child.

The attitude of the Madonna, sinuous and angular as a twisted pillar, exemplifies the architectural quality of Gothic sculpture. Giovanni Pisano's style is in marked contrast to the smooth, rounded forms used by his father. The inscription on the base of the statue reads: "DEO GRATIAS OPUS JONIS, MAGISTRI NICOLI DE PISIS" (Thanks be to God. The work of John, son of Master Nicholas of Pisa).

By Giovanni Pisano (1250-about 1320).

The original, of marble, stands on the altar of the Church of Madonna dell' Arena, Padua.

21. Recumbent Effigy of Enrico Scrovegno.

An over-burdened man of affairs, a rich banker of Padua, found his last resting-place beneath this effigy. The work is one of the first portraits since Roman times. His tall, spare figure lies stretched out in a pose of much truth to the rigor of death, the head fallen to the right on its cushion. The arms crossed signify the surrender of the soul to the Redeemer in its last moment. So one of the shades that Dante meets in Purgatory tells of lying dead after a battle:

> "On my breast the cross
> That I myself made when pain overcame me."
> (Purgatorio V., 126).

Of these lines an old commentator remarks: "He dying and asking mercy for his sins had made a cross with his arms." The other recumbent figures shown in this court have their arms crossed likewise.

In the style of Giovanni Pisano (1250-1320).

The original, of marble, is on the tomb erected by Scrovegno before his death in 1335 in the Church of Madonna dell' Arena of which he was the founder.

22. Relief of the Marriage of the Virgin.

The right wrist of the Virgin lies in maidenly passivity on the left hand of the high priest, standing under a canopy. She is of heroic stature. Joseph carries over his shoulder the suitor's wand

whose budding over night in the Temple was the miraculous sign of his acceptance; and behind him one of the rejected suitors breaks his wand in despair, while another lifts his hand to strike his successful rival.

22a. Relief of the Annunciation.

The dove representing the Holy Spirit flies downward toward Mary, while the Angel Gabriel kneels opposite, his long locks floating as if he had just alighted. On the book in her lap are inscribed the words which the Bible story puts in her mouth: "Ecce ancilla" (Behold the handmaid of the Lord): Luke 1, 38.

By Andrea di Cione, called Orcagna, died probably in 1368.

The originals, of marble, are two of eight similar reliefs representing scenes from the life of the Virgin placed about the base of the tabernacle in the Church of Or San Michele in Florence, of which Orcagna was the architect. He was also a painter and depicted the Heaven and Hell imagined by his contemporary, Dante, on the walls of the Church of Santa Maria Novella.

25. Recumbent Effigy of Ilaria del Carretto (died 1405).

The figure is that of a tall and beautiful young woman, on her head the head-dress called a bourrelet, embroidered with flowers, and at her feet a dog on the watch, the image it was said of her fidelity to her husband, Paolo Guinigi. Many years after her death when he was expelled from Lucca as a tyrant, her tomb in Lucca Cathedral was attacked, and but for the reverence of the Italians for beauty, would have been totally destroyed. The effigy, of which the face is slightly chipped, was preserved in the Sacristy but the rest of the tomb was scattered, and the two ends of the sarcophagus have never been found.

By Jacopo della Quercia (from about 1374 to 1438).

The original, of marble, was in 1890 restored to its first position in the South Transept of Lucca Cathedral by Queen Margherita of Italy.

Casts 29, 29a, and 30.

29. Relief of the Sacrifice of Abraham (Gen. 22: 2-13).

Isaac, the victim, kneels naked on an altar piled with faggots while his father poises the knife in a rapid movement indicated by a flying end of his garment. An angel points him to the substitute, - a ram caught in the thicket. Below, two attendants are chatting, while their donkey scratches his neck against the rock.

By Lorenzo Ghiberti (1378-1455).

The original, of bronze, was a design submitted in 1402 in competition for the northern doors of the Baptistery at Florence. It is now preserved in the Museo Nazionale at Florence.

29a. Relief of John the Baptist before Herod.

John has condemned Herod for taking Herodias, his brother Philip's wife, and she in revenge incites the King to imprison the prophet (Matt. 14:3). John, standing unmoved, raises his hand in judgment upon the pair, while Herod directs his seizure and Herodias confronts him, her hand at her bosom, in a movement of resentment. The energetic attitude of the soldier about to carry out the order contrasts with the listless grace of the youth beyond who, like the remaining figures, seems to have little to do with the action.

By Lorenzo Ghiberti (1378-1455).

The original, of bronze, executed in 1427, is one of the panels on the Font in the Baptistery at Siena.

30. Eastern Doors of the Baptistery at Florence.

The face of the door-frame is ornamented with two garlands of leaves, flowers and fruit, with birds and animals, springing from vases on either side and joining at a ring with an eagle in the centre of the lintel.

Each door consists of five panels enclosed in a rich border containing at top and bottom two niches with recumbent figures; on each side of each panel a standing figure, and at each corner of each panel a head; all carved wholly or nearly in the round. The significance of the reclining figures, probably

allegorical, has been forgotten. The standing figures are understood to represent biblical characters, and some may easily be identified. Two of the heads - the central pair of the row below the central panels - are understood to be portraits, that to the right representing the artist, and that to the left his step-father. In the original doors the moulding on either side these heads bears the inscription: "LAURENTII CIONIS DE GHIBERTIS MIRA ARTE FABRICATUM" (wrought by the wondrous art of Lorenzo Cione Ghiberti).

The reliefs image the rise of the Jewish nation, as told in the Bible, from the creation to the reign of King Solomon. The separate subjects were not the choice of the artist, but were selected for him at the request of the Florentine authorities by the jurist, Leonardo Bruni, of the neighboring town of Arezzo. How the twenty-eight chosen by Bruni came to be grouped into ten scenes is not now known, but the outcome indicates a coöperation between learning and taste. The panels are symmetrically divided between three stages in the history of humanity: the upper four, - scenes out of doors - representing man as wanderer; the central two - scenes about palaces - man as settler; and the lower four - scenes of public ceremony or of war - man as citizen. The upper four give prominence to landscapes, the central two to buildings, and the lower four to crowds. In all the panels various episodes in one story are repeated in higher or lower relief by groups in different parts of the field. No carved pictures like these had been known before in sculpture, and their delicacy and imaginative wealth has remained unrivalled since.

In order from left to right and from top to bottom the panels represent: (1) Eden; (2) Cain and Abel; (3) Noah; (4) Abraham; (5) Jacob and Esau; (6) Joseph and his Brethren; (7) Sinai; (8) Jericho; (9) the Battles of Israel; (10) King Solomon and the Queen of Sheba.

In the first panel the gateway on the right is the symbol of the boundary of Eden (Genesis 2:8), the wall itself being left to the imagination. Likewise the circle of angels watching the creation of Eve is half represented by a flat arch of figures and half left to be fancied almost without one's knowledge.

The second panel represents five scenes from the story of Cain and Abel (Genesis 4: 2-16): the days "when Adam delved and Eve span"; Abel watching his flocks and Cain ploughing with a pair of steers; the accepted sacrifice of Abel and the rejected offering of Cain; the murder; and last the Deity's question

and Cain's reply: "Am I my brother's keeper?" (Genesis 4:9).

In the third relief the artist has represented Noah's ark in the form of one of the pyramids of Egypt. Why he did so is an unsolved riddle. The arch of angels about the Deity perhaps symbolizes the bow in the clouds (Genesis 9:13). The scene below is that of the drunkenness of Noah.

The fourth relief represents, below, the visit of angels to Abraham on the plains of Mamre at sunset (Genesis 18: 1-16) and, above, the narrow escape of the son they promised to Abraham from death by his father's hand (Genesis 22: 1-13). As in Cast 29, which represents the same subject, the two servants are represented chatting. Their donkey, a notable example of the artist's skill in foreshortening, drinks at a rivulet, whisking his tail and turning up stream toward a fountain issuing under an arch of rock.

The fifth panel - devoted to Jacob and Esau - tells of a family rupture; the sixth - the story of Joseph and his brethren - tells of a family reconciliation. In the fifth the figure of Esau, from his head with its rich crown of curls, to his feet in their pose of boyish diffidence, is an ideal of immature grace. His dogs follow at his heels, already nosing after their quarry (Genesis 27). In the sixth the group showing the brethren in dismay over the discovery of the king's cup in Benjamin's sack, is full of the dramatic expression of innocent distress. One rends his clothing, another hides his face in the folds, another, his chin upon his wrist, looks at the Egyptians in silent despair; another tears his cheeks; others stretch out empty hands in mute protestation; while the boy Benjamin in front holding his open palms apart, gazes fearlessly up at the accusing steward before him (Genesis 44:12).

The seventh panel passes from patriarchal to national life. On the summit of Sinai, Moses receives the tables of the law from the Deity attended by a retinue of angels, some blowing trumpets. (Exodus 20:18; cf. Hebrews 12: 18-21). In the desert landscape below the people of Israel hold up their hands and hide their faces in amazement and terror. The artist has represented a crowd as it actually appears; only those nearby seeming in motion, those further away seeming to stand quietly together.

Cast 30.

The eighth relief represents, below, the crossing of the Jordan by the Israelites (Joshua 3:14-17), and, above, their march about the walls of Jericho, already cracking and falling under the sound of the trumpets (Joshua 6). The figure of Joshua is framed in the gateway of the city in the distance.

The ninth relief unites two biblical victories - that of Saul over the Ammonites (1 Samuel 11) and that of David over Goliath (1 Samuel 17) into one foreground battle-scene. On the left the Jewish warriors jostle one another eager to see the end of Goliath. On the right a Jewish knight in full armor strides forward, his battle axe flat in air above his head, - the ideal of a mediaeval warrior in the heat of action. The background images the ascent of the victors to Jerusalem: Saul on horseback and David before on foot met by women singing: "Saul hath slain his thousands and David his ten thousands." (1 Samuel 18:7).

The tenth and last relief has but a single subject: the manifestation of Jewish glory in the person of King Solomon to the Gentile world in the person of the Queen of Sheba (1 Kings 10). Above a transverse parapet appears an open temple with stately throngs in attendance upon the chief personages. The scene below the parapet is a lively transcript of street life in the Florence of the artist's day. The servitors of the Queen mingle with Solomon's subjects, admiring the glories of Jerusalem or relating the adventures of their journey. The Baptistery doors open opposite Florence Cathedral, and were it possible to see through the front, which was unfinished in Ghiberti's day, they would give a view of its interior not unlike Solomon's temple in the relief.

Michelangelo used to pass and repass the Baptistery before the doors had lost the first freshness of their gilding and while they were still the new marvel and pride of the city. His remark - "These doors are worthy to stand at the gates of Paradise" - has since given them the name of the Paradise Doors.

By Lorenzo Ghiberti (1378-1455).

The original, of bronze, gilded, was contracted for in 1425 and placed in position in 1452.

47. Three Reliefs of the Miracles of St. Zenobius.

Zenobius was Bishop of Florence in the fourth century, and the reliefs image miracles of resurrection attributed to him: in the centre the resurrection of a child entrusted to his care; on the left that of a boy run over by an ox-cart; on the right that of a messenger from St. Ambrose, of Milan, struck by lightning in the mountains. In the largest relief the child appears twice, once perhaps as the spirit recalled. The buildings and hills about Florence may be identified in the background.

By Lorenzo Ghiberti (1378-1455).

The originals, of bronze, adorn one side and the ends of a reliquary of the Saint preserved under the altar of a chapel dedicated to him in Florence Cathedral.

55. Statue of St. George and Relief of St. George and the Dragon.

A young man at arms stands bareheaded with feet planted well apart and resting a narrow shield on the ground before him by the point. His nostrils are tense, his brows knit, and his eyes widely open. So the sculptor must many a time have seen the young soldiery of his time stand ready for a call to arms.

The relief shows marks of long exposure to the weather. The princess's figure is full of grace, but like that of Saint George, is stocky, perhaps in harmony with the long, low shape of the panel.

By Donato di Niccolò di Betti Bardi, called Donatello (1376-1466).

The original, of marble, was erected about 1416 on a commission from the Guild of Armourers of Florence in a niche on the north façade of the Church of Or San Michele in that city. The statue has lately been removed to the Museo Nazionale in Florence.

57. Relief of Herod's Feast.

This subject is the sequel to that of Cast 29a representing the arrest of the Baptist; and the two

originals are companion pieces on the Font at Siena. Herodias has incited her daughter, Salome, to demand of Herod, charmed by her dancing, the head of John; and as the girl starts on a pirouette the head is brought. (Matthew 14:11). She and the servitor are twice represented: in the distance as he comes to meet her through the palace, and again in the foreground as he presents the head to Herod, recoiling in horror. The sculptor had the greatest interest in things as they really look; witness the table service, a fowl, a slice of broiled food and a hastily thrown napkin.

By Donatello (1386-1466).
The original, of bronze, executed 1425, is one of the panels on the font at Siena.

59. Relief of Dancing Cherubs.

The relief is one of several forming a continuous representation of a group of baby figures dancing, singing and playing. No care was used by the artist to make the faces beautiful, but the stiff-legged capering of infants is suggested to the life.

By Donatello (1386-1466).
The original, of marble, executed 1433-8, is one of seven panels of a pulpit dedicated to the Virgin built out from the righthand corner of the front of the Cathedral at Prato.

61. Statue of David with the head of Goliath.

This is the first nude statue of modern times; and the artist may have taken the idea of it from life; for a hat against the sun and boots against the road are all a boy may need for dress in a warm country like Italy. The artist was in part guided by classical models, for the cap is like the petasus of Mercury and the boots are like the footwear of Diana; and on the helmet of Goliath at the boy's feet a rich relief reproduces an antique cameo still preserved at Naples. David looks down at the great head which the stone in his left hand has bereft of sense and the sword in his right of life. (1 Samuel 17:51).

By Donatello (1386-1466).
The original, in bronze, is preserved in

the Museo Nazionale at Florence. It was executed perhaps about 1430, for Donatello's patron, Cosimo de' Medici, him who was called the Father of the Florentine Republic.

62. Twelve Reliefs of Singing and Playing Cherubs.

In these reliefs pupils of differing degrees of skill have interpreted the designs of the artist. The cherub blowing the flute is conspicuously rude in execution. Perhaps the most striking in conception is the cherub that dances and shouts as he shakes his tambourine.

By Donatello (1386-1466).

The originals, of bronze, are panels in the high altar of the Church of San Antonio at Padua. The altar was ordered in 1446 and completed in 1450. The archives of the church name many artists, sculptors, casters, gilders and painters who contributed to it.

63. Relief of Christ Mourned by Cherubs.

The very delicate low relief in which this work is executed, called stiacciato (crushed flat) is ascribed to Donatello and came into frequent use later. Beside the main bending lines resulting from the disposition of the bodies and members of the group, the relief is full of fine curves formed by hair, wings, and irregularly flowing drapery.

By Donatello (1386-1466).

The original, of marble, is in the Victoria and Albert Museum at South Kensington. It may have been executed about 1450.

64. Bust in Relief of St. John the Baptist as a Boy.

In this unassuming face with its lip drawn upward by the ambitious little nose the artist has given the image of a real boy more serious and gentle than most. The reed cross is specially attributed to the Baptist in allusion to the text: "A reed shaken with the wind." (Matthew 11:7).

By Donatello (1386-1466).

The original, of gray sandstone called pietra serena, is in the Museo Nazionale at Florence; date unknown.

Casts 65, 65a and 68.

65. Bust in Relief, called Saint Cecilia.

The nimbus suggested over her head indicates saint-hood, and with the downcast glance, as if playing on an instrument of music, perhaps suggested the name.

Attributed to Donatello, but of late thought to be perhaps a whole century later in date. The original, of stone, is in the possession of Lord Wemyss.

65a. Relief of a Lion's Head.

Much more realistic than the Marzocco, or heraldic lion of Florence, by Donatello, now preserved in the Museo Nationale, Florence.

Attributed to Donatello.
The original, of marble, is in the Sacristy of San Lorenzo in Florence.

68. Ten Reliefs of Singing, Playing and Dancing Youths and Children.

These reliefs are panels from a choir gallery. The five brackets on which it hung out from the wall divided the parapet above them into the four square panels here shown in the upper row, and gave place between them for the four shown in the lower row. The two narrow panels at the ends of the upper row were the ends of the gallery.

The subject of the reliefs is the One Hundred and Fiftieth Psalm, and in the original the words of the Psalm are cut along the mouldings above between and below the panels. The first two verses of the psalm, whose burden is a general exhortation to praise the Lord, are written, with many abbreviations, across the uppermost frieze; and the remainder, which consist of exhortations to praise him with various instruments, in the dance and with the voice, are extended across the second and abbreviated across the lowest, this arrangement bringing the successive exhortations approximately under the successive reliefs, to which they prove to give the key. These later verses are as follows:

"Praise him with the sound of the trumpet" (the first square relief on the upper row); "Praise him with the psaltery" (the second) "and harp" (the third); Praise him with the timbrel" (the fourth) "and dance" (the first relief of the lower row);

"Praise him with stringed instruments and organs" (the second);"Praise him upon the loud (in the Vulgate 'well-sounding') cymbals" (the third); "Praise him upon the high-sounding (in the Vulgate 'jubilant') cymbals" (the fourth). "Let everything that hath breath praise the Lord" (the two reliefs on the narrow ends of the gallery).

But like the panels of the Paradise Gates (Cast No. 30) these reliefs form groups distinguished by the different treatment the artist has given their subjects. The upper row, which occupies the more prominent position on the face of the parapet, contains figures of youths; the lower row, which is in shadow between the brackets supporting the gallery, contains figures of small children. Further, the central four reliefs are scenes of quiet and the four outer reliefs on right and left scenes of movement. It is as if we were shown a solemn festival where the mood of the participants lightened from one of gravity at the heart of the crowd to one of gaiety on the outskirts. Finally, the eight larger reliefs which would in the original be seen from in front of the balcony are ideal groups; while the two smaller which would be seen only from the right or left side are transcriptions from the real life of which the balcony they adorned was to be the scene. Here we have in stone the choristers which, when the gallery was in use might have been seen in flesh and blood above them.

In the first of the upper square reliefs, youths are represented blowing trumpets and flutes. The group of little girls is worth noticing, for they are playing at a game familiar in the nursery nowadays. Four have joined hands facing each other, and without letting go are proceeding to turn themselves into a circle facing outward by successively "running under" the arch formed by the lifted arms of one pair.

In the third relief the two naked boys seated at the feet of the players are like a bit of real life introduced into the fancied scene, for they seem to be beckoning to us to listen to the music.

In the fourth relief two boys in front of the drummers are playing some game forgotten now, at least in America, but doubtless just as familiar in old Florence as the play of the four little girls in the first relief. One boy is showing to the other a twig held in his left palm.

In the second of the lower reliefs one of the children plays on a small organ by touching the keys

with his right hand and moving the bellows with his left. This was the humble origin of the imposing instrument with its thousands of pipes which we now call the organ.

Vasari, the historian of Italian Renaissance art, writing about 1550, tells us that the gallery was some thirty feet from the floor of the church. He writes that the throats of the singers can be seen swelling and the hands of those resting their music on the shoulders of the smaller can be seen beating time; but adds that some of the fine finish of the sculptures was invisible at this height.

By Luca della Robbia (1400-1482).

The originals, of marble, were panels in the choir gallery of Florence Cathedral, and were executed between 1431 and 1437. The gallery was afterward taken down but has been set up again in the Cathedral Museum.

78. Relief of St. Augustine.

The saint (354-430 A. D.) is represented in his Episcopal robes. He was Bishop of Hippo, on the coast of Algeria. He is seated between two angels carrying two books, in one of which he is keeping his place with his finger, while he turns the leaves of the other.

By Luca della Robbia (1440-1482).

The original, of bronze, is one of ten panels of similar subjects ornamenting the doors of the North Sacristy in Florence Cathedral. The doors were ordered in 1446 and completed in 1467.

80. Group of the Visitation.

Elizabeth has fallen on her knees before Mary has reached her, and as the Virgin pauses, abashed by this mark of reverence, seeks to draw her gently to herself. (Luke 1:38-56).

Attributed to Luca della Robbia (1400-1482).

The original, of white enamelled terra-cotta, stands in a niche in the Nave of the little Church of San Giovanni fuor Civitas at Pistoia. Its date is unknown.

Casts 84, 85 and 87.

84. Four Reliefs of Infants.

Each represents a baby boy with head and arms bare and with drapery muffled about the feet and drawn about the legs and thighs with narrow bands of light material. The faces and figures seem more mature than those of babes still in the cradle. With their extended arms and inclined heads all alike seem to appeal for succor.

By Andrea della Robbia (1435-1525).
The originals, of white enamelled terra-cotta, the drapery partly tinted with brown, the background blue. They are part of a series of ten placed between the arches on the front of the Foundling Hospital at Florence.

85. Relief of the Annunciation.

The relief does not aim to depict the scene as it might have happened, but to exhibit the personages concerned in it. The dove, symbolizing the Holy Spirit, flies from the hands of the Father, represented as a venerable man. The earth is indicated by a course of masonry like the coping of a wall, on which Gabriel alights and Mary kneels. Lilies are always the symbol of Mary's purity, and their central position here emphasizes their ideal meaning. The cherubs' heads in the border look as if they were portraits of beautiful Florentine children.

By Andrea della Robbia (1435-1525).
The original is of enamelled terra-cotta, the figures white on a blue ground. It was placed over the door of the church in the court of the Foundling Hospital at Florence.

87. Relief of the meeting of St. Francis (1182-1226) and St. Dominic (1170-1221).

The two great leaders of thirteenth century Christendom, the gentle preacher to the birds and the zealous pursuer of heretics, are here represented in an affectionate embrace, symbolizing the concord that should exist between the Franciscan and Dominican Orders. In the original the dress of the lefthand figure - the gray habit - identifies it as St. Francis, while the white tunic and the black collar of

the figure on the right is the costume of the Dominican Order. Likewise, the passive rigidity of the recluse and the mystic seems to speak in the less yielding attitude and the immobility of feature of the figure on the left; while the suavity and force of the man of affairs are suggested in the bending form, inclined head and animated face of the figure on the right.

By Andrea della Robbia (1435-1525).

The original, of terra-cotta, enamelled excepting on the face and hands, ornaments an arcade called the Loggia di S. Paolo on the Piazza Santa Maria Novella in Florence. The loggia was completed in 1495.

88. Relief of the Madonna and Child.

This is one of very many similar representations of the Madonna and Child designed for the back of small altars or shrines and executed in enamelled terra-cotta.

Attributed to Andrea della Robbia (1435-1525).

The original, in which the figures are white on a blue ground, ornaments the portico of the Accademia delle Belle Arti at Florence. Date unknown.

92. Holy Water Basin.

The ornament everywhere expresses the purpose of the basin as a receptacle for water, but is singularly devoid of any reference to Christian faith or practice. The eagles under the bowl seem to be a break in the allusions to water until we notice that they hold eels in their claws.

By Antonio Federighi (died 1490).

The original, of marble, is one of two similar basins within the entrance of Siena Cathedral.

96. Relief of the Nativity.

A round relief of the Madonna and Child is here combined, after the manner of the carved

pictures on the Paradise Doors with a background showing various scenes of the Nativity. In the middle distance on the left Joseph appears seated; beyond him the stable. On the right, in the extreme background, the shepherds watch their flocks, and in the middle distance are on their way to Bethlehem. A circle of cherubs' heads in the frame of the relief with stars between clouds symbolizes the choir of angels.

By Antonio Rossellino (1427-1478).
The original, of marble, is in the Museo Nazionale at Florence. Date unknown.

98. Bust of Matteo Palmieri.

Palmieri, born 1405, was a historian and a diplomat, and left a poem in manuscript - "The City of Life" - which was burned by decree of the church after his death. Fervor of nature as well as force of mind speaks in the coarsely hewn and almost quizzical face. The rough surface of the bust is due to its exposure to the weather for many years at the door of the family mansion in Florence.

By Antonio Rossellino (1427-1478).
The original, of marble, is in the Museo Nazionale at Florence.

100. Sarcophagus with two attendant genii.

Giorgio Vasari, the biographer of the Italian artists of the Renaissance, praises the leafage sculptured at the ends of the sarcophagus, the feathery plumage on the wings beneath, the deceptive life-likeness of the shell and the charming vivacity of the little winged sprites supporting emblazoned shields by ribbons in their hands and about their necks.

By Desiderio da Settignano (1428-1464).
The original, of marble, is part of the tomb of Carlo Marsuppini (died 1455) in the Church of Santa Croce at Florence.

Casts 101, 101a and 104.

101. Two Busts of Boys.

Baby boys not far from the same age, with the same light drapery across the shoulders and alike also in the suggestion of soft flesh and gaily coursing blood.

By Desiderio da Settignano (1428-1464).
The marble original of one of these busts is in the Dreyfus Collection at Paris.

101a. Bust of a Young Woman (called a Princess of Urbino.

The proud composure of face and attitude, the cool, scrutinizing glance of this young gentlewoman are rendered with insight, fidelity and imaginative grace. The simple elegance of the embroidered bodice with its fine inner tunic and the unassuming perfection of the head-dress where nothing is stiff or pronounced nor is a hair awry, add their share to the effect of patrician distinction, perhaps a little conscious of itself.

Attributed to Desiderio da Settignano (1428-1464).
The original, of fine limestone, is in the Berlin Museum.

104. Bust of a Soldier in Armor.

Both the shoulders have been broken off this bust, and there is little now left of the dragon crest on the casque. With its level eyes, unmoving mouth, stiff, straight neck and hair rolling back as if in the movement of glancing up to meet a challenge, the bust is a vigorous image of the boyish fighter for the sake of fighting. The spirit of pugnacity is carried out in the relief ornamenting the cuirass. On the left, Hercules; on the right Samson. Biblical and classical subjects are combined in all this sculpture from Niccolò Pisano's Pulpit onward.

By Antonio Pollaiuolo (1429-1498).
The original, of terra-cotta, is in the Museo Nazionale at Florence.

Casts 105, 108 and 109.

105. Bust of a Young Man.

A certain sobriety of air has given this bust the title of the young cleric or scholar.

Formerly attributed to Pollaiuolo; now thought to be by Andrea del Verrocchio (1436-1488).

The original, of terra-cotta, is in the Museo Nazionale at Florence.

108. Statue of David.

A slim youth in early adolescence, David stands at ease, the left arm akimbo, his right hand grasping the short sword of Goliath whose severed head lies at his feet. The curious ornament like Hebrew lettering on the border of his corselet is the one suggestion of a biblical hero; and the right arm, still tense and with swollen veins, is all that tells of his combat. The figure seems a modest and graceful urchin of the Florentine streets, lean and immature still, but with the promise of perfection in build.

By Andrea del Verrocchio (1436-1488).

The original, of bronze, is in the Museo Nazionale at Florence. It was executed for Lorenzo de' Medici before 1476.

109. Statue of a Cupid holding a Dolphin.

Looking at this little group from the direction in which the fish's head points, a remarkable amount of strong and complicated modelling is seen compressed within a narrow field. Similar groups of children and animals have come down to us from Roman times, and if suggested by one of these, the present group is a new witness to the return to classical ideals which gave its name to the Renaissance.

By Andrea del Verrocchio (1436-1488).

The original, of bronze, stands on a fountain in the center of the courtyard of the Palazzo Vecchio, or City Hall, of Florence. It was not designed for this gloomy place, but was taken there from the Medici Villa at Careggi, on the hills near Florence, where it was first erected on the commission of Lorenzo de' Medici, 1474.

Casts 111, 115 and 116.

111. Panel from the Tomb of Francesca Tornabuoni.

This deathbed scene is executed with an earnest fidelity and with a vigor not far from extravagance.

By Andrea del Verrocchio (1436-1488).
The original, of marble, is preserved in the Museo Nazionale, Florence. It is thought to be a fragment of a memorial to a dearly loved wife, which Vasari reports was erected by one of the Tornabuoni family in a church at Rome.

115. Bust of Rinaldo della Luna.

This bust bears the inscription: "RINALDO DELLA LUNA SUE ETATIS ANNO XXVII OPUS MINI NE MCCCCLXI" (Rinaldo della Luna in the twenty-seventh year of his age. The work of Mino, 1461). The dignity and charm of the work testifies to the skill of the artist in treating his unpromising subject, whose rounded forehead, eyes bulging and aslant, large irregular nose, prominent cheekbones, hollow cheeks and full lips hanging forward, might have daunted a less conscientious hand.

By Mino da Fiesole (1431-1484).
The original, of marble, is preserved in the Museo Nazionale, Florence.

116. Bust of Bishop Salutati.

The artist has spared no pains in the representation of the Bishop's rich robes and of the mitre encrusted with precious stones and metals.

By Mino da Fiesole (1431-1484).
The original, of marble, rests on a bracket in the center of the tomb of the Bishop in the Cathedral at Fiesole. The tomb was ordered two years or more before the Bishop's death, in 1466, and may have given to Robert Browning the suggestion for his poem: "The Bishop orders his tomb at Saint Praxed's Church."

Casts 117, 120, 120a and 123.

117. Bust of John the Baptist as a Boy.

Apart from the mantle of camel's hair, the symbol of John the Baptist (Matthew 3:4), the bust is simply an ideal of certain of the graces of childhood, - its tender rounded forms, its timidity, its appealing innocence.

By Mino da Fiesole (1431-1484).
The original, of marble, is preserved in the Louvre.

120. Bust of Pietro Mellini.

The candid sculptor has not spared his subject a single wrinkle nor even the want of balance of the two large ears. Stalwart shoulders beneath an embroidered robe complete the impression of a self-made man, one of the vigorous citizenry that won for Florence wealth and power.

By Benedetto da Maiano (1442-1497).
The original, of marble, is at the Museo Nazionale at Florence. The bust bears the inscription: "BENEDICTUS MAIANUS FECIT. PETRI MELLINI FRANCISCI FILII IMAGO HEC. ANO 1474." (This is the image of Pietro Mellini, son of Francesco, made by Benedetto da Maiano in the year 1474).

120 a. Bust of Filippo Strozzi.

An opposite type appears in this bust - that of a man well endowed for the courtly life in which Filippo Strozzi found his own fortune and secured that of his family.

By Benedetto da Maiano (1442-1497).
The original, of marble, is in the Louvre. The bust bears the inscription: "PHILIPPUS STROZA MATHEI FILIUS BENEDICTUS DE MAIANO FECIT." (Filippo Strozzi, son of Matteo, by Benedetto da Maiano).

123. Relief of an Allegorical Figure of Faith.

The sculptor has embodied his conception of faith in a figure hardly out of childhood. "Childlike faith" is a familiar phrase to us also. An

fantile suggestion in the naïve, half-awkward
ll of short folds of drapery from her undevel-
ed shoulders is borne out at once by the careless-
simple arrangement of her hair, falling modestly
er the temples and twisted and pulled through in
loose knot behind, and by the sweet immaturity of
her features.

There is internal evidence that this relief is
rt of a representation of the three theological
rtues, - Faith, Hope and Charity. The niche and
gure are not in the center of the stone, but to
right of the center, and the bench on which the
gure is seated ends on the left but breaks off
the right, as if it were to be continued in
other.

By Matteo Civitali (1435-1501).
The original, of marble, is in the Museo Nazionale at Florence.

125. Relief of the Madonna and Child.

The original of this cast is not known. The
ist was evidently one of the brilliant group of
lptors that distinguished Florence in the later
teenth century.

126. Relief of the Madonna and Child.

The marble original of this relief, which is
ilar to that reproduced in the preceding cast,
in the possession of the Czar of Russia.

126a. Bust of John the Baptist as a Boy.

The subject is a frequent one in Italian sculp-
, and is to be traced to the legends of the com-
onship of John the Baptist with the Christ-Child
h have inspired also many pictures of the time.
bust bears the inscription: "EGO VOX CLAMANTIS IN
O". (I am the voice of one crying in the wilder-
").

By a Florentine sculptor of the later 15th century.
The original, of marble, is in the Museo Nazionale at Florence.

127. Bust of an Unknown Woman, Veiled.

The closed eyes and naturalistic irregularities of the features indicate that this bust may have been sculptured from a death-mask. According to Vasari it was common during the fifteenth century in Florence "to take casts from the heads of those who died; so that one can see in every house in Florence, upon mantels, doors, windows and cornices, innumerable such portraits, so well done and natural that they seem alive." The quiet face, with its gleam of a smile and the soberly falling veil, close bands, and simple tunic without collar, have been interpreted by some critics as the features and dress of a nun.

By a Florentine sculptor of the later fifteenth century.
The original, of marble, is in the Museo Nazionale at Florence.

128. Bust of a Monk.

This bust bears some resemblance to the portraits of Savonarola, but the face betokens a gentler spirit and one of less intellectual range than could have dominated in Florence as Savonarola did.

Supposed to be of Florentine origin.
The original, of terra-cotta, is in the Victoria and Albert Museum at South Kensington.

128a. Two Busts of Women.

Of the bust with an ornamented base, Charles C. Perkins, first Honorary Director of this Museum, and a pioneer authority on the sculpture of the Italian Renaissance, writes as follows: "It would be difficult to point out a bust which more thoroughly combines those peculiar features of the best quattrocento work, high technical excellence, refinement of taste, delicacy of treatment, and purity of design." The bust without ornament has been spoken of as "very far from, and perhaps better than, any type of regular beauty; an image of grace, modesty, and vivacious intelligence which is unquestionably the faithful reproduction of its original." It has been surmised that both of these busts were made from death masks after the frequent custom of the

time.

Both are supposed to be of Florentine origin of the later fifteenth century.

The original of the bust with ornamented base is in the Berlin Museum; that of the bust without ornament is in the Louvre.

130. Recumbent Effigy of Guidarello Guidarelli.

In this sad, youthful face the sculptor has expressed the tragic fate of the knight he commemorated. Guidarello Guidarelli is described by the chroniclers of the times as distinguished alike in letters and in war. The collana of nobility seen about his neck was given him by a special favor of the Emperor Frederick III. In campaigns with the notorious Caesar Borgia he found himself in 1501 at Imola, where in the intervals of military duty Caesar and his captains amused themselves with balls and parties of pleasure. Whether through some rivalry of love or ambition, or other cause of enmity, Guidarelli was there secretly wounded "by the hand of a savage Roman" and a few days later died. By his will he left the servant who had been wounded with him money for his transportation to Florence and cure there. His wife was directed to bury him with his ancestors in the Chapel of Liberio in the Church of S. Francesco at Ravenna, and to spend six hundred ducats or more at her discretion in ornamenting the tomb and chapel. The effigy witnesses her fidelity to his wish.

The artist is unknown.

The original, of marble, is now preserved in the Accademia delle Belle Arti at Ravenna.

133. Bust of a Young Woman.

This is a reproduction in wax painted of a bust, also in wax and painted, in a museum at Lille, France, to which it was bequeathed nearly a century ago by a Lille painter, J. B. Wicar, who had spent nearly all his life in Italy and died in Rome. The subject and artist are unknown, and in fact the only information about the bust is the line in Wicar's inventory: "Wax bust of the time of Raphael." The reproduction is far from giving the very great charm of the original. A faint contraction of the eyelids and tension of the lips gives the face an air of

veiled sadness which seems emphasized by the forehead modelling with its hint of a clouded brow. But this suggestion vanishes in the profile whose untroubled charm speaks of an underlying happiness of nature to which sorrow is still a stranger. The contradiction of expression in the face and its fragile and refined beauty have suggested that the sculptor might be, if not the painter of the Mona Lisa himself, at least someone under the influence of Leonardo da Vinci.

143. Relief of the Madonna and Child with Saint John.

An unfinished work representing a scene of play. The Child grasps his mother's arm with both hands and bends in a long stride over her knee to escape something apparently to be shaped eventually into a bird held toward him by the little Saint John the Baptist. The atmosphere of restlessness, as well as of playfulness is a novelty in a Madonna relief, and but for the nobility of the figures might have detracted from the dignity of the work.

The marks of the toothed chisel still appear over the whole surface of the work and run in all directions, bearing witness to the artist's facility with the chisel in either hand.

By Michel Angelo (1475-1564).

The original, of marble, was executed between 1501 and 1505, and is preserved at Burlington House in London.

145. Head from the Colossal Statue of David (not at present shown).

The statue represents the moment of repose when "the Philistine came on and drew near unto David" (1 Samuel 17:41). The gathering storm in his face tells the lightning spirit and force of the blow impending.

By Michel Angelo (1475-1564).

The original, of marble, was executed between 1501 and 1504, and is preserved in the Accademia delle Belle Arti at Florence.

Casts 148 and 149.

148. Group of the Madonna and Child.

The downward glances of both the figures show at this group was designed for a place on an altar be looked up at. In spite of the quiet clasp of e hands and the drooping symmetry of the lines of e Madonna's figure there is a suggestion of effort the momentary pose of both figures. The Madonna trying to hold her book on her lap, and supports r left foot upon a rock, while the foot of the ild slips from the edge of the stone as he supports mself by his arm over her knee.

By Michel Angelo (1475-1564).

The original, of marble, occupies a niche over the altar of the Chapel of the Sacrament in the Church of Notre Dame at Bruges. It was executed between 1501 and 1505 on a commission from the Mouscron family of Florence. In 1521 Albrecht Dürer notes in his journal of a trip in The Netherlands that he saw in Bruges "in Our Lady, the alabaster image of Mary that Michel Angelo of Rome made." Pierre Mouscron built the niche for the statue and is buried at its feet.

149. Statue of Moses.

This statue was designed to stand about 12 feet om the ground, and as the perpendicular lines of e righthand side indicate, not free, but against architectural background. If this is the correct ew of the artist's purpose, the statue was intended be mainly looked at from the direction toward which e face of Moses is turned; and not from the front as is now placed against the wall.

The attitude of the figure suggests the moment Mount Sinai when the sound of the worship of the lden calf in the valley below first fell on Moses' rs (Exodus 32:17-19); but perhaps Michel Angelo tended to represent rather the character of Moses an any moment in his life. The statue is thus scribed in a biography of the artist which Condivi, e of his pupils, published during his lifetime:

> "Among the three statues from the hand of the master, truly marvellous is that of Moses, leader and captain of the Hebrews. With the air of a thinker and a sage, he sits holding under his right arm the tables of the law; and

rests his chin upon his left hand as if worried and careworn, long locks of his beard issuing through his fingers in a way beautiful to see. His face, full of vivacity and character, is adapted to awaken both affection and terror, as was perhaps the case in reality. In accordance with customary descriptions, he has two horns upon his head, toward the top of his brow. His mantle, the coverings of his feet, his bare arms, and all the other particulars of his dress, are taken from the antique. A work of wonderful skill, especially in so revealing the nude beneath beautiful drapery as to make the total perfection of the body visible."

The two small horns in the forehead of the statue are commonly found in representations of Moses. They are the result of a blunder in the early Greek translation of the passage in the Old Testament describing the dazzling brightness of Moses' face in descending from Sinai. The Hebrew word for "rays" means also "horns", as we speak sometimes of a "pencil" of light. How the translator could have thought that horns were intended when radiance was so plainly meant is a mystery. But so it was; and with great good judgment artists have made the traditional horns as small as possible.

Many other similar statues were included in the original plan for the tomb of Pope Julius II., for which this statue was designed; but as the Cardinal of Mantua said in Michel Angelo's studio: "This single statue does honor enough to Pope Julius' tomb."

By Michel Angelo (1475-1564).

The original, of marble, stands in the center of the tomb of Pope Julius II. in the Church of S. Pietro in Vincoli at Rome.

154. Head from a Statue of a Captive.

The figure from which this head is taken is that of a youth standing slightly inclined against a support to which he has been bound by a light band of drapery round the breast. The surrender of so powerful a frame to a restraint seemingly so frail argues

weariness of life rather than spent energy.

By Michel Angelo (1475-1564).

The original, of marble, was designed as one of the statues for the tomb of Pope Julius II. It was doubtless executed soon after 1505. It is preserved in the Louvre.

157. Tombs of the Medici Princes.

The Medici Family were the undisputed rulers of Florence under Lorenzo the Magnificent (died 1492), and during the early years of the 16th century, in the persons of his son, Giovanni, who became Pope Leo X. and of the two dukes here commemorated, one Giuliano, a son, the other Lorenzo, a grand-nephew, the influence of the family had already spread over Italy and beyond. The family future seemed assured; but death willed otherwise. Before 1520 both dukes were in their graves, leaving no legitimate offspring, and would have been forgotten had not their brother and uncle, Pope Leo X., commissioned Michel Angelo to build these magnificent tombs.

The figure of Lorenzo with its overshadowing helmet has been called "il Pensoso" (the thoughtful) and contrasts with the more martial bearing of Giuliano's portrait on the left. The two reclining figures on Giuliano's tomb were called by Michel Angelo Day and Night; and the other two have received the names of Evening and Dawn. All four may be conceived as representing the flight of Time, the destroyer of all things. Certainly no more striking illustration of the fragility of earthly glory, the "sad vicissitudes of things" could have been found than the fortunes of these two dukes who carried into their early graves all the brilliant hopes of their illustrious line. As we continue to look at the immense figures of their four attendants, they hardly seem to rest upon their insufficient supports, but to float toward us as Night and Day, Evening and Dawn float past us in the stream of Time.

While Michel Angelo was still at work on these tombs, the ancient liberty of Florence came to an end with the capture of the city by the troops of Charles V. in 1530, after a gallant defense in which Michel Angelo had aided by planning fortifications. To a complimentary quatrain attached to the figure of Night by the poet Giovanni Battista Strozzi the Elder, the sculptor responded in lines bitterly lamenting the era of servitude which lay before Florence.

Cast 154.

Strozzi wrote:

"La Notte, che tu vedi in sì dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso; e, perchè dorme, ha vita;
Destala, se no 'l credi, e parleratti."

("Night, whom thou seest so gently sleeping, was carved by an Angel from this stone; and sleeping lives. If thou believe it not, awake her and she will speak to thee.")

Michel Angelo responded:

"Caro m' è 'l sonno, e piu l'esser di sasso;
Mentre che 'l danno e la vergogna dura,
Non veder, non sentir m' è gran ventura.
Però non mi destar, deh parla basso!"

("Sleep is dear to me, still more to be of stone. While ruin and disgrace abide, neither to see nor hear is happy fortune. Therefore awake me not; prithee, speak low.")

At the dawn of Italian liberty during the past tury, four hundred years later, the same statue of ht suggested to the poet Swinburne the following net of hope since happily realized:

In San Lorenzo.

Is thine hour come to wake, O slumbering Night?
Hath not the Dawn a message in thine ear?
Though thou be stone and sleep, yet shalt thou hear
When the word falls from heaven - Let there be light.
Thou knowest we would not do thee the despite
To wake thee while the old sorrow and shame were near;
We spake not loud for thy sake, and for fear
Lest thou shouldst lose the rest that was thy right,
The blessing given thee that was thine alone,
The happiness to sleep and to be stone;
Nay, we kept silence of thee for thy sake
Albeit we knew thee alive, and left with thee
The great good gift to feel not nor to see;
But will not yet thine Angel bid thee awake?

A. C. Swinburne.

7

Casts 154, 170, 173a, 174a and 174b.

By Michel Angelo (1475-1564).
The originals, of marble, are erected on opposite walls of the new Sacristy of San Lorenzo in Florence, designed by Michel Angelo. They were executed between 1521 and 1534, and were left unfinished when political changes forced Michel Angelo to take refuge in Rome.

170. Statue known as Cupid.

There is elastic strength in the momentary attitude of this statue and great beauty of composition from whatever point beheld. The left arm was missing from the original when found, and has been added.

Attributed to Michel Angelo (1475-1564).
The original, of marble, is in the Victoria and Albert Museum.

173a. Frieze.

The relief on the right represents the myth of Meleager, apparently following an antique sarcophagus, still preserved in Florence.

By Giuliano di San Gallo.
The original, of marble, ornaments the tomb of Francesco Sassetti in the Church of S. Trinità in Florence.

174a. Panel.

Renaissance ornament.

The original, of marble, ornaments the tomb of Juan de Coca, Bishop of Calahorra in Spain (1477) at the Church of S. Maria Sopra Minerva in Rome.

174b. Frieze.

By Andrea Sansavino (1460-1529).
The original, of marble, ornaments the tomb of Cardinal Basso or the similar tomb of Cardinal Sforza in the choir of the Church of S. Maria del Popolo at Rome.

Casts 174c, 174d, 175a and 181.

174c. Panel.

Fifteenth century.

The original, of marble, ornaments the choir-screen of the Sistine Chapel at Rome.

174d. Panels.

Sixteenth century.

The originals, of marble, are in the Cathedral at Tortona.

175a. Coat of Arms of the Barberigo Family.

Renaissance ornament.

The original, of marble, is placed over a door in the rear of the Palace of the Doges in Venice.

181. Equestrian Statue of the Venetian General Erasmo da Narni, called Gattamelata.

This statue is about one-quarter larger than
fe. The rider, bareheaded and wearing elaborately
namented armor, sits at ease on an active, stocky
rse, on whose neck he rests the wand that marks his
nk as general. The horse twists his neck with the
vement of striking a quicker pace, and while he
ems to neigh and champ the bit, the rider guides
m to the left by the pressure of the right rein
on his neck, laying the wand upon his mane, perhaps
once to quiet him and point onward. The artist
s ingeniously avoided the risk of suspending the
releg of the horse in the air by supporting it on
cannon ball, - a device in which he has had many
itators. The saddle is richly and almost improb-
ly ornamented with figures in relief. The face of
e rider is realistic and impassive as in a portrait
st, while the horse is wholly of this world, all
ertness and power and smelling a battle.

By Donatello (1386-1466).

The original, of bronze, stands on a pedestal about twenty-five feet high in front of the Church of San Antonio in Padua. The statue was erected in 1453 by the Republic of Venice in recognition of Gattamelata's services to the State.

Cast 185.

185. Equestrian Statue of the Venetian General Bartolommeo da Bergamo, called Colleoni.

This statue is on a somewhat larger scale than the last, being about half again as large as life. In conception it is related to Donatello's statue as drama to poetry. The statue of Gattamelata suggests no particular time nor place, but the personality and the calling alone. The present statue represents Bartolommeo da Bergamo as he might have appeared at a critical moment of his career, borne into the battle and sighting the foe. There are many other contrasts between the two. The Gattamelata statue is comparatively quiet, the Colleoni statue full of movement. Gattamelata's horse pulls at the bit; Colleoni's horse evades the bit, arching his neck. The close cut mane and tied up tail of Gattamelata's horse show regard for practical convenience. The curled mane and braided tail of Colleoni's horse show regard for appearance. Gattamelata's wand is held high and nearly level, continuing the line of his sword; Colleoni's wand is held low, inclined and mingling with the lines of the breechen and breast strap. Gattamelata's saddle and armor are marvels of ornament; Colleoni's a simple gala suit and parade harness. Gattamelata's face is realistic; Colleoni's an idealization shortened and broadened into the features of a hawk. In the Gattamelata statue the horse moves tensely as if on the battle field, the rider easily as if on the parade ground. In the Colleoni statue the horse moves easily as if on the parade ground; the rider tensely as if on the battlefield. The statue of Gattamelata represents the skilful workman in the earlier art of war for whose memorial a grateful state had provided. The statue of Colleoni represents the highly paid follower of the later profession of condottiere who himself bequeathed the money for his monument.

By Andrea del Verrocchio (1436-1488); completed by Alessandro Leopardi (d. 1522).

The original, of bronze, stands on a pedestal about twenty-five feet high in front of the Church of SS. Giovanni e Paolo, Venice. Bartolommeo da Bergamo himself bequeathed to the Republic of Venice the money for the monument, which was ordered in 1479 and erected after much controversy in 1496.

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